

Yuri Serebryansky is a Kazakh writer and poet.

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E: We have a well-known Kazakh writer and poet of Polish origin Yuri Serebryansky at our university today. Yuri graduated from the chemical and biological faculty of the Kazakh National University named after Al-Farabi and received a diploma in chemistry and ecology. Twice after the story "Destination. Road Pastoral "and" Prazhaki "in 2010 and in 2014 Yuri Serebryansky won the prestigious Russian Prize in the genre" Small Proza ". And today we invited him to ask a few questions on his work and separately on the story "Prazhaki".

Yu : Thank you for your invitation!

E: Yuri, tell us, you have finished chemical-biological faculty. How did you come to literature? How did you start writing? How did you understand that this is yours?

Yu : Well, I think, like everyone who studied Soviet literature and silver-age literature at school, they wrote poetry. I was also doing this, wrote poetry. From that he began. And as for professional publications, then I will say so. Thanks to my work, thanks to my diploma of the ecologist, I began to work in the Ministry of Ecology. Then in the development programs of the United Nations. Foreign trips began. Very interesting places – Thailand, Kenya, etc. I began to describe Stories, show colleagues. Colleagues insisted that these Stories should be left out of office somewhere.

Once I recorded a story that did not touch travel and sent it to the magazine "Prostor", even under the old edition. And he was very surprised when he learned that the story was received, and he came out. And from that moment I count my posts. The first publication was to the magazine "Prostor", I'm proud of it. The magazine was wonderful, with a good history. In Soviet times, he was very authoritative.

E: Tell us, and which of the authors of Russian or foreign classical or modern literature is interesting to you. Whose traditions, perhaps, do you continue in your works?

Yu: I started with Selinger in the translation of Rita Wright-Kovaleva. This book got me on time, at the age of 18 "Over the precipice in the rye", then 9 Stories. This was greatly inspiring. I wanted to say something, to speak out. And in general, American classical literature - S. Fitzgerald, F. O Connor. This is my inspiration. And Russian literature - Chekhov, Bulgakov. I was a library child.

S. L: That is, such a dovlatovsky set is obtained. He also started with American literature.

Yu: And Dovatov himself, of course. But later. Dovatova began to read in the 90's. He came in the 91st. But in the 91st year I did not know him yet, I learned later. But he struck me very much then. As for modern literature. I read a lot, I try to keep my hand on the pulse. This is important for a professional writer. It is a good thing to know what trends are literary. And Russian literature and modern, where possible, in English. I'm very glad, perhaps. The Nobel Prize will be given to Olga Tokarchuk.

S. L: There are writers, so-called semantic, for whom the main idea is Leo Tolstoy, Dostoevsky. And there are writers of stylists, such as Nabokov. What kind of kagorte do you refer to?

Yu: For me. First and foremost, sense matters. But, at the same time, I will not say that I write poetry. I probably experiment more with verses. And in prose it also reflects. Because I love stylists. And here I will probably say that Dovlatov, despite the dryness of his material supply, is a style. Also Marina Tsvetaeva and "the Tale of Sonya" and all her proza. It's style.

This is what I am interested and close to. When I work on prose. I treat her as a great poem, I am very important to rhythm and it is very important to catch the breath of the reader, to coincide with him. I think this is one of the principles of drawing attention to the text.

C: I felt that emotions were prevalent, so I asked this question. You have created, seen and described, one of the first, new generation of a modern man, a hero who travels around the world. Leaving his country almost painlessly because he knows that he can return at any time. But, nevertheless, there are some losses, there are problems, but there are also large acquisitions. This new hero, he as if without roots, or, on the contrary, with the roots that he carries with him, in his consciousness all the time. It is very interesting, a new absolutely new type in the literature, in my opinion.

Yu : Thank you! The hero, of course, does not realize all the deception that lies behind the consumer society. He is simply comfortable in him. I'll probably put it out as brackets in the book. I have repeatedly checked this on real people whether it is true. And yes, that's true.

S.L.: Yuri, already a lot of texts are written, probably, there is some reflection of his own creativity. And maybe you see everything you wrote as a big metatext? Like Nabokov or Dostoevsky with certain heroes. As they say about Dostoevsky's heroes with "family" heroes, who occupy certain positions are the same in the text. And just change situations, from text to text move. But, in fact, they are the same. Are there any cross-cutting themes, motives, characters? Maybe the issues

that need to be solved, but they are not solved at all. How does metatext already feel your creativity or still on the way?

Yu : I have three Stories: "Destination. Road pastoral ", " Prazhaki" and " Ostrovityanin ". I think they make up a trilogy. Perhaps metatext is my statement on a favorite topic, on the theme of identity and self-awareness. I am a writer, author. I am not saying that I am a writer. The writer is loud. Author of Polish origin. My working language is Russian. I love the expression of Dovlatov, who said: "I am Russian by profession." I'm a Russian by profession. It's about me. And I have been more and more aware of the fact that I am a Kazakhstani writer. Because this cultural code is defended literally by Kazakhstan. I have a book called "Kazakhstan fairy tales". This is the whole concept of defending the Kazakh, defending the right to life of this concept. This book ("Black Star", author's note) is also a continuation of the topic. Although it least of all I managed to fit my identity problems. Although it was originally another text, the manuscript of B. Momyshuly, from which I came back. But, nevertheless, I realize that I will speak about this topic. As for the hero, the hero is the same I, my protagonist, with whom I most conveniently and more comfortably work. But, of course, I am interested in experimenting with different forms, with different rhythms. Maybe I'll try to write something big. Before that, I feel more comfortable and comfortable in the Stories. That's in this format.

S. L: From the genre of travel already leave? Or, anyway, how is it your main one?

Yu: I think that this will remain, because this personal experience is very important for me. I am very comfortable working with him, and secondly, this is the topic.

S. L: But the problem of identity is easier solved when you find yourself in another country. And it is necessary to re-understand

something new and to be integrated into the new system and mentality. Travel remains relevant. And the problem of emigration has touched you or not? It is interesting that you and Dovlatov have the same fate.

Yu : Thank you for your attention to this topic! I would say not emigration, but the opportunity to live in general over geography. That's what I was interested in. The theme I tried to develop in the story "Prazhaki" when I faced this generation of people of wonderful, young people who live on top of geographical and historical barriers. First, the documents allow you to do this today. Second, these people have little interest in the place in which they live. I don't have Prague in "Prazhaki". I love this city very much. I love everything that is connected with Kafka, architecture. But all this I removed from the story. Because this hero I myself arranged for this agency. I wrote these texts. It is another matter that I was not everywhere personally there, about which I write. But I have seen these moments nonetheless, when people live mostly in their apartment, supermarket, and internet. And this is not just about Prague. That is how they live in America. I saw these people in Thailand.

S.L: Very interesting. Then it removes the problem of pain emigrant, frustration, eternal desire to return, impossibility to return. Then it is not a painful process, absolutely. Some new level is already being achieved. Not even emigration, but migration.

Yu : Migration, yes. And we have much more in mentality than in Russians. This is said by Evgeny Ermolin, who came to us at the Pen Center conference. He said that he sees this in Kazakh literature. That we are a nomadic, nomadic freedom for us is natural. And I say that this is what Kazakhstan can export.

S. L: Life without borders, when roots are already traveling with you. This is a very interesting topic.

Yu: I'm still in pain, I think. The pain of emigration is actual for Russians. Because there is a different situation with borders. The situation is very different. We are now close, but in a different situation.

S.L: The earth civilization and the problem of borders always stood sharp there. This is an interesting topic, you can still discuss it. And you have a reception. This is probably a game with the reader when you write about Akhmatov, about her relationship with Modigliani, and is mentioned in the text of Tsvetaeva. And only at the end it becomes clear that this is not a mistake of the writer. This is a game with the reader. This is a conscious reception such, yes?

Yu : Yes, this is my conscious reception, such a layer. It may not be counted from the first time, but I always think that my reader is very well prepared, as far as possible annoying. That's Eugene Ermolin, the perfect reader. Or one of the critics I had to face in the forums of young writers in Moscow. Valery Pustovaya, who parses the text into molecules. I write and keep in my head that she can read it as well. And I hope. What will read. You have to be ready for it. So I put some greetings in the text. This story, when we are now easy to use the Internet, can easily be revealed. The reader, and anyone who will get this text.

On the fact that Tsvetaeva lived in Prague, Tom was written. So all of this can be swallowed. The same applies to Kipling, and so on I don't know what to do with this. Somehow I wanted to play with this, as well as any author.

E: We have touched on the topic of globalization and the erasure of borders, we have touched on the topic of advertising and native texts.

And, in this regard, one should not fail to mention the digitalization of all spheres of our life, including literature. Tell us how you feel about this process, the digitization of literature. Do you have digital-only texts? Did you think about such texts?

Yu: I guess I was thinking only in Prazhaki. So that there is text specially created for such parameters for the Internet. It is probably too early to speak about this in my case. As for the publication of electronic books in general, I do not think so.

Despite the fact that I understand that today there is still a legitimization of the author through a paper book. This is not only in Russian-language literature. I saw it everywhere. While you don't have a paper book, you're still floating somewhere.

You have not yet been born as an author and you exist somewhere else in the Internet womb. But, nevertheless, I think that the future is behind this. Electronic literary magazines appear. I myself work as an editor of such a literary magazine. It exists only in electronic form, it is the Russian magazine "Literature". And it is quite legitimate, i.e. the authors honor the honor to publish there. It is impossible to imagine such a situation 10 years ago. It would be just a publication in a magazine, a kind of samizdat.

But now everything is changing. We see the situation in Russia with fat literary magazines, which, it will take a little time, will not appear in paper form at all. Their circulation now allows us to say that these magazines are electronic. Thousands of copies are the same legitimization. Author's copies plus some distribution over libraries. We are now on the verge of moving to the full format of electronic books. And there are electronic books, foreign ones, which are already distributed in electronic format by huge circulations, already created a system of counting circulations. A constitutional mechanism for evaluating all these author's works, which are on the Internet, is being built.

S. L: The Internet has an opportunity of interactivity. It is possible to get a response at once, it is possible even to adjust the text somehow, taking into account the audience. I think this is the most interesting thing. And how much it is now being implemented in the process of writing text, its publication on the Internet. But I am not talking about Facebook, although perhaps Facebook is a training platform where we can test something, at least on our target audience. Signed to you. And then, with it, go to the wider Internet spaces. Have you been experimenting with interactivity or thinking about it?

Yu: I am going to experiment in this direction, because I know this platform "Litres" it is called. My friend Daniyar Sugralinov, a Kazakh author living in the United States, is working there. Now this is a genre literature, in this case we are talking about science fiction. Readers of fiction are the most used to staying in the Internet space. It is natural for them. And the project "Litres" offers the authors the opportunity to publish a chapter for the chapter. Someone is even at risk of writing chapters in the process and putting them out at some interval, previously announced. It is, I watched it, how it works, too. Daniyar, in particular, putting the book in the chapter for the chapter, gained popularity, for Kazakh literature is completely unthinkable. And after that there were calls from publishers with the proposal to release the already paper version. He went in reverse order. Maybe this is an option so convenient for the publishing house. Initial audience verification.

Now it is more difficult and more difficult to find a publishing house that would publish the author naturally.

E: For the story "Prazhaki" you received the "Russian Prize" in the genre "Small Prose". And here I would like to talk a little more about this story. And to begin, of course, with the name. Why it is "Prazhaki", while the story refers not only to Prague and its inhabitants, but also to the inhabitants of such exotic islands as Cape Verde. Why are the pranhaks, not the cape Verdins, or, for example, their own / foreign?

Yu : I found this name "Prazhaki" interesting to me. It came from the song. This is the Internet-Mem "Jozhin Z Bazhen". There are the same pranhaks, who devour the monster somewhere in Moravia. I liked the word, I began to dig and found out that the prazhaki are such Muscovites or almatins who found the formation of mountains, slightly arrogant belonging to other people. And in this sense, it was very accurate to call the ancestors of the generation of people who live in Prague, but do not have any relation to it. There are Prazhaki everywhere – both in Almaty and in Moscow, they are in every city. As for Cabo Verde, there are also their ancestors. But the hero who lives and works in Prague, I do not even speak live.

Works in Prague and is located in Prague. It comes into the awareness of space with awareness of itself. And the heroine, who is in Cape Verde, is trying to influence its surrounding reality. It's a good idea to understand and then to build up. She tries to stop being this great-grandest. She is interested in different situations not only to touch the local culture of Cape Verde, but also to become part of this culture. She tries to try out of all her forces, she does not succeed, because, as we understand, in Cape Verde culture appeared when the French arrived there, they brought slaves.

And this is also an artificial mentality. Maybe only the emerging mentality. She has to face her and work. That is, these heroes move from different directions to one point. But they will not coifact at that point. I was not interested in pushing them somewhere on the plot. But, nevertheless, they are under tension and I tried to work with him. Being in different places of the world, they affect each other.

E: But why Cape Verde? Why did you choose this geographical location?

Yu : I'll tell you! Cabo Verde is the only place I did not have and wrote about. That is too far. For this story with Prague, everything was clear at the very beginning. In Prague, I worked, got a job, collected, literally, sitting in a bench with my colleagues. I immediately recorded the sensations, recorded what happened at our skap conferences. But I needed a calm place, a quiet, some such place that has passed all stages of civilization abandoned corner of the earth. Where nothing happens politically, far from all social trends. I have moved several options. I had the idea of choosing Papua New Guinea. But when I faced the fact that Papua New Guinea, despite our perception that there are some tribes there. During World War II, the island, literally crawling, was crawling through American soldiers on the one hand and Japanese on the other. I thought it didn't work for me. Cape Verde proved to be an ideal option. I have already looked through a lot of materials, commercials of professional and amateur about Cape Verde to catch these moments, the atmosphere of the country, the islands. I overread a lot of materials and then came across the fact that Cape Verde may not approach. Because Cape Verde, in its time was a hub for the transfer of slaves to the New World. Just the center of the transfer, there was a prison for slaves before being sent to America. In addition, I stumbled upon the fact that Mussolini built an airfield there in case of flight.

That is, Cape Verde was in no way alienated from history. But then I realized that I would not find such a place and left Cabo Verde. It is also due to music.

E: In the story you build a character series on the principle of your own / foreign and in the Prague storyline and in cape Verdinsky. This is especially noticeable in the cape Verda storyline. This division into one's own and others' is a special technique for realizing the idea?

Yu :I considered two situations: When the hero in Prague, he does not try to be his own in Prague, and the heroine in Cape Verde tries.And this is not my experience, either.For a long time I worked in the Kingdom of Thailand.I bought a lot of friends there. And I was interested in becoming part of this culture.And at some point I realized that the Thais were closer to me than the Russians.This idea I used in "Destination. Road pastoral". But at the same time it was not possible for me to become my own in that culture.And I have transferred this experience to heroin in Cabo Verde.Yes, this is a conscious reception, I wanted to work with him and show him.

E: One of your heroes in the story "Prazhaki" says that you need to live here and now, in the present moment, and the other - what was born, there and was useful. What is your view? Or maybe you have a third option?

Yu : The fact is that over time my trips become longer and longer, I already have little time to go somewhere for a month.If earlier it was possible, for a month to feel something and grab, now these trips become a half-year long.Maybe more. Nevertheless, I hold the view that you need to live here and now, where you are. The more so since space today allows it to do so. And in this sense I am absolutely Kazakhstani. I carry all my own with me.Whatever iam in. I can feel at home somewhere else. Here consumer culture.This is what is in the Prazhaki.This ismy situ

L : A lot of information. We will continue to work with her. Because the direct author's word is very important.

E : The ability to ask the author a question that you do not understand in the text, it is also very important. Thank you so much for visiting us today. Answered all of our questions that we were interested in

Yu : And we hope that this is not the last meeting. I hope so. Thanks so much. I am very happy to be a part of your work and this wonderful project. Thank you!